

element gave all the zest. When the mediaeval
 imaginative
 element failed the classical learning furnished a
 new one with
 suggestions, examples for imitation, and unlimited
 maxims and
 doctrines. Hence the passions become violent and
 upon occasion
 criminal,¹ that is to say, they violated the code
 recognized by all
 men in all ages. " Force, which had been
 substituted for Law
 in government, became, as it were, the mainspring
 of society.
 Murders, poisoning, rapes, and treasons were
 common incidents
 of private as of public life. In cities like Naples
 blood guilt
 could be atoned for at an inconceivably low rate. A
 man's life
 was worth scarcely more than that of a horse. The
 palaces of
 the nobles swarmed with professional cutthroats,
 and the great
 ecclesiastics claimed for their abodes the right of
 sanctuary.
 Popes sold absolution for the most horrible
 excesses, and granted
 indulgences beforehand for the commission of
 crimes of lust and
 violence. Success was the standard by which acts
 were judged ;
 and the man who could help his friends, intimidate
 his enemies,
 and carve a way to fortune for himself by any
 means he chose
 was regarded as a hero."² If we should follow
 the manners
 and morals of the age into detail we should find
 that they were
 all characterized by the same fiction and
 conventional affectation,
 and -by the same unrestrainedness of passion.
 Caterina Sforza
 avenged the murder of her lover with such
 atrocities that she
 shocked the Borgia pope.³ The artists of the late
 Renaissance
 were absorbed in admiration of carnal beauty.
 There was vul-
 garity and coarseness on their finest work.
 Cellini's work is
 marked by " blank animalism." ⁴ There was a great
 lack of all
 sentiment. " Parents and children made a virtue of

repressing
their emotions." " No period ever exhibited a more
marked
aversion from the emotional or the pathetic." ⁵
There was no
shame at perfidy or inconsistency, and very little
notion of
loyalty. It shocks modern taste that Isabella
d'Este should
have bought eagerly the art treasures of her
dearest friend when
they had been stolen and put on the market,
and that after

¹ Burckhardt, 175, 432, 445. ³ Creighton, *Essays*, 344.

² Symonds, *Renaissance*, I, 101. * Symonds,
Renaissance, III, 453-455.

⁵ Miintz, *Leonardo da Vinci*, I, 12.